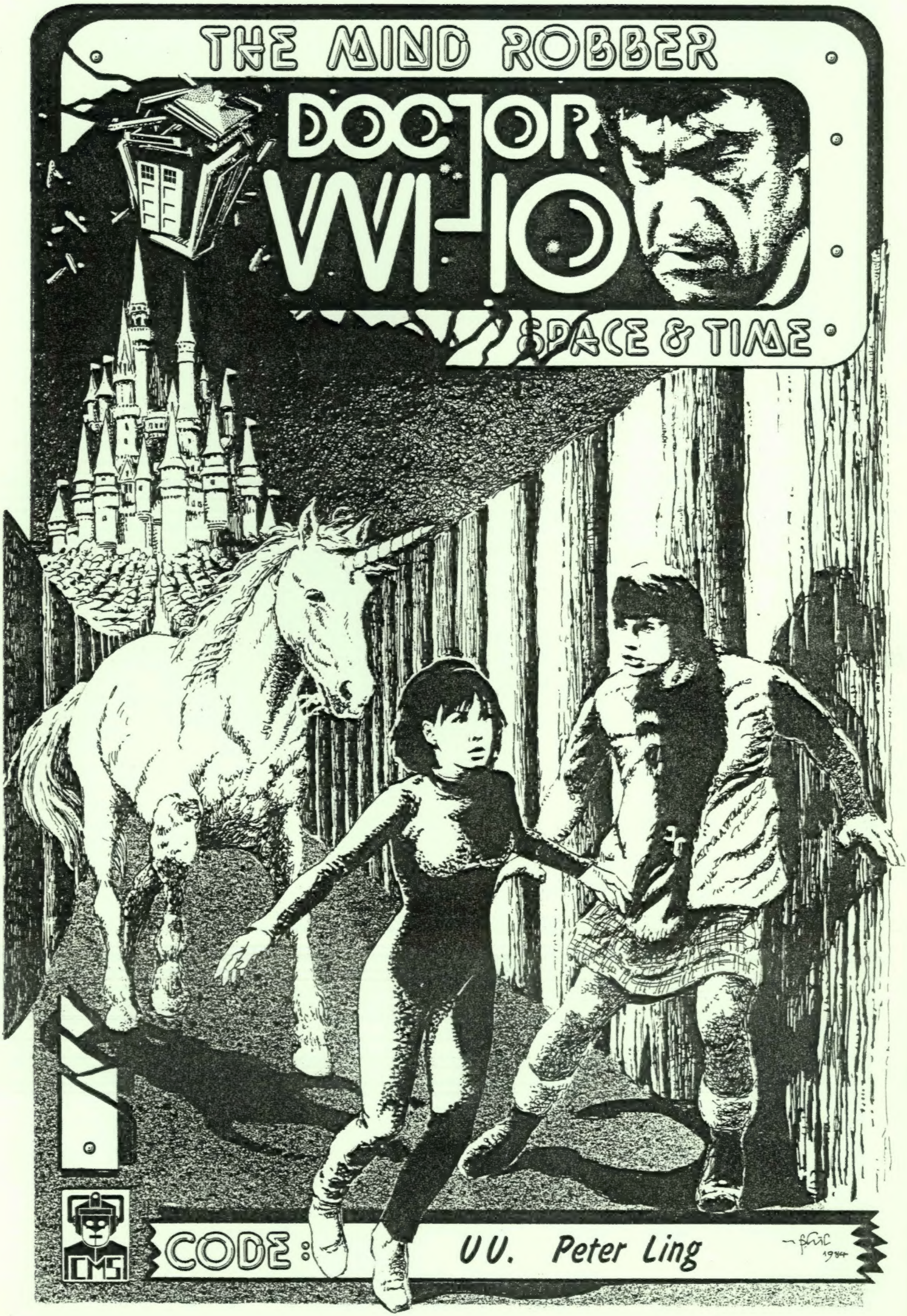

THE MIND ROBBER
DOCTOR WHO
SPACE & TIME
CMS
CODE: U V. Peter Ling
1984

the Land of Fiction...

The TARDIS was engulfed in lava and in order to escape, we had to use the Emergency Unit....

....The Emergency Unit lifted the Tardis out of the Space/Time Dimension and set it down in a white void, where some great power lured Jamie, Zoe and me outside. We encountered some menacing White Robots but eventually managed to get back to the Ship and dematerialise. We had not escaped, however; the Ship disintegrated and we found ourselves back in the void!

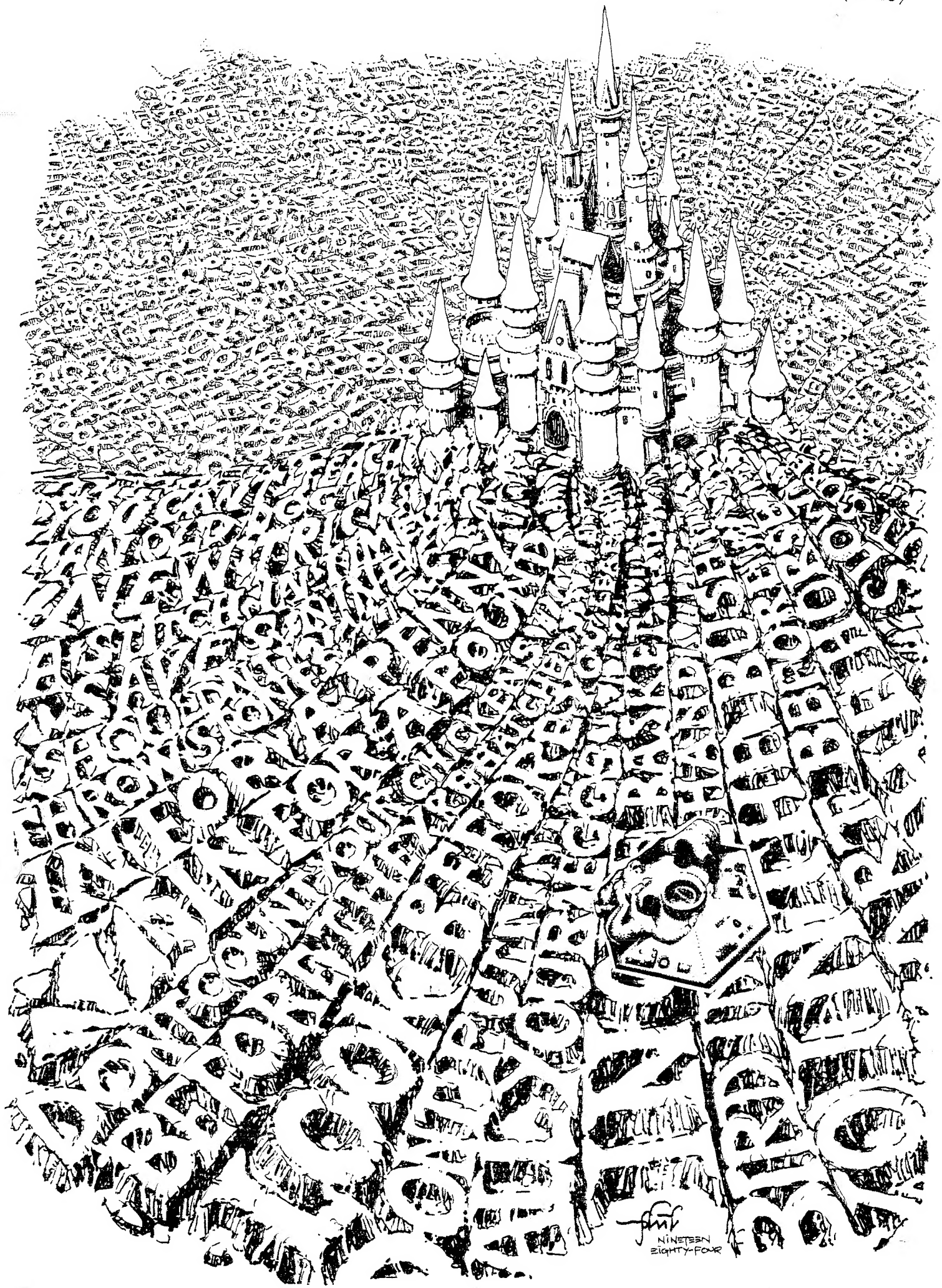
This, we discovered, was a world of words, a land of fiction, containing such characters as the Princess Rapunzel, the Medusa and menacing toy soldiers. Here we were set a series of bizarre tests, the purpose of which we could only guess at. One of these involved reconstructing Jamie's face, but I was so rushed that I got it wrong! Thankfully, I later had an opportunity to correct my mistake.

Trying to find our way out of this madness, and the person behind it all, we encountered Lemuel Gulliver. I was looking forward to having a long talk with him but, unfortunately, we had more pressing matters. He could only speak the words that Dean Swift had given him, but even so I learned that the fantastic mind dreaming all this up belonged to somebody known as "The Master". We allowed ourselves to be captured by his robots, and I demanded an interview with him.

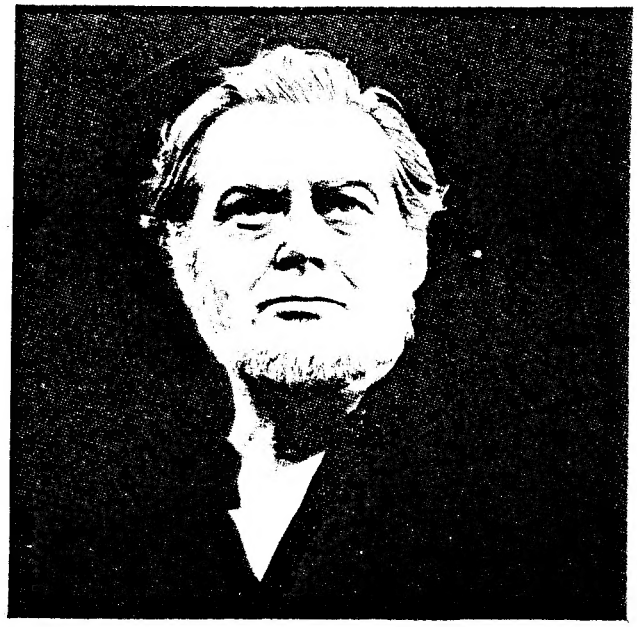
The Master was, in fact, a prolific English writer who had been abducted from his desk in 1926 and placed here. He thought he was in charge of this domain, but, in reality, it was in charge of him! He mentioned an Intelligence being behind everything; it was this which had brought him here, since it needed a man of boundless imagination to animate its land of fiction. But now he was getting old and since I had passed all the tests, I was to be his replacement! Naturally I refused, so they incorporated me into the controlling computer itself. They planned to kidnap everybody from Earth, adjust their minds and set them down here, leaving the Earth undamaged and uninhabited for them to take over. Integrating me into the computer proved to be their downfall, however, for it gave me equal power and I was able to engage the Intelligence in a battle of wits - although I had to be careful not to accidentally commit myself to fiction! Unfortunately, the Intelligence decided that I was now expendable and ordered the White Robots to destroy me.

Luckily, Jamie and Zoe got to the computer in time and overloaded it, causing confusion amongst the fictional characters. I released the writer from the computer (and effective slavery) and we let the White Robots do their work. They inevitably turned their guns on the computer itself and it was destroyed, releasing us and returning us all to reality.

$\partial^3 \Sigma x^2$


NINETEEN
EIGHTY-FOUR

DRAMA EXTRACT



Silently the two glass doors parted and Jamie, Zoe and the Doctor allowed their White Robot escort to usher them over the threshold. The room beyond, unlike its ante-chamber, was shrouded in gloom. As far as they could see, the only source of illumination was an enormous, multi-faceted jewel-like structure slowly rotating on a pedestal at the rear of the chamber, its presence totally dominating the room's architecture. As their eyes grew accustomed to the light, they could just make out a humanoid figure seated behind a bank of control consoles at the base of the edi-face. It rose to greet them as they entered.

"Ah, Doctor. This is a great pleasure. And your two young companions. Now let me see..." A sheaf of papers was quickly scanned. "...Oh, yes. Zoe and Jamie. I have your dossiers here in front of me."

Jamie's mouth gaped in sheer disbelief, and even the Doctor had to admit, private-ly, that this was not at all what he had expected. A bespectacled old man, his form silhouetted against the pulsating glow of the jewel structure, was welcoming them in-to the heart of this strange domain with all the manner of a professor greeting his prize students. Even his mode of dress seemed completely incongruous: a period lounge suit, uncomfortably akin to the Doctor's own one-time choice of clothes. The stranger made no move to come forward, and the Doctor soon saw why: a set of leads ran from the control desks to twin electrodes fitted neatly beneath a skull cap on his head. As the traveller pondered on the significance of this, Zoe, surprised by the mention of her name, ventured an observation of her own: "You appear to be very organised."

"Oh yes, indeed. We have to be. The running of this place requires enormous attention to detail," answered the old man. "It's a responsible position, but very rewarding," he added, with a nod to the Doctor.

"Responsible?" queried the Doctor. "To someone else?"

"Not to someone. Another power; higher than any you can begin to imagine." Then, as if in sudden haste to change the subject, the old man went on, "I must con-gratulate you on the great skill in which you tackled the various stages of your examination."

The Doctor raised an eyebrow. "What is the purpose of all these tests?"

Their host removed his glasses and began polishing them vigorously. He smiled. "Do you know, when I was first brought here myself I was as bewildered as you are?"

"Well, how long have you been here?" asked Jamie.

"I left England in the summer of 1926," the old man reminisced, twirling his glasses absently. "It was a very hot day, I remember. I think I must have dozed off over my desk, and when I awoke..." He broke off. "But that's a long story. Did you ever hear of the adventures of Captain Jack Harkaway?"

A frown creased the Doctor's face. "No, I can't say that I...wait a minute. A serial in a boys' magazine?"

"'The Ensign'!" beamed their host, producing a battered but luridly coloured 'Penny Dreadful'. "I spent twenty-five years on it, and I delivered five thousand words every week."

"You're a writer!" exclaimed the Doctor, realisation dawning at last. Beside him, Zoe made a rapid mental calculation. "Twenty-five years. Five thousand words a week...Why, that's over half a million words!" she gasped.

Reseating his spectacles, the old man nodded proudly. "It was probably some kind of a record. Anyway, that was why I was selected to work here."

"And you're the one that's in charge of all this?" Jamie goggled.

"In one sense, yes."

The Doctor's eyes narrowed, fixing their new-found acquaintance with a look of shrewd appraisal. "Or is all <u>this</u> in charge of <u>you</u>?"

STORY REVIEW

Trevor Wayne

Among the many surprises presented by this story, which might just as well have been entitled 'The Mind-Boggler', is that such a mystifying burst of almost abstract fantasy sprang initially from the typewriter of one of the creators of the somewhat pedestrian 'Crossroads'.

Here there is something for everyone; whether you want to look for hidden profundities in the labyrinth of constantly changing imagery and dwell on the significance of the difference - or lack of difference - between what we consider fact and what we term myth or fiction, or whether you want simply to sit back and enjoy a fantasy.

The first episode, added at short notice to fill the gap created by the 'pruning' of 'The Dominators' (see page "45-11"), stands on its own as a taut, terrifying tale, and is strongly reminiscent of 'Beyond the Sun', the two-part story in the first season written under similar circumstances. It is strange that images of their homes should be what lure Zoe and Jamie from the sanctuary of the TARDIS, as of all the Doctor's companions they are fellow travellers by choice. However, as the story unfolds it becomes clear that something is drawing on their memories as well as those of the Doctor himself, to say nothing of the production team and the viewer... Out in the void the time travellers encounter White Robots; but they are familiar, to me at least; yes, there is no mistaking it, they are the robots from an episode of 'Out of the Unknown' that I had been allowed to stay up and watch whilst staying with an aunt a few years before!

One especially memorable moment from this episode is the first glimpse of the 'void' through the open doors of the TARDIS. "It just goes on forever!" wails Zoe as she, the camera and the viewers look straight into the corner of the studio mere feet away! (This mistake had not been made when a similar sequence was shot for 'Beyond the Sun'.) The seemingly white studio walls are very reminiscent of those in the 'Blue Peter' studio - is Peter Purves about to make a return to 'Doctor Who'?

All such light-hearted speculation is silenced in the closing seconds of the episode as the TARDIS explodes!

Zoe's clinging silver cat-suit and the cardboard surreal/comic strip atmosphere of the subsequent episodes suggest that Roger Vadim's film 'Barbarella' might have served as a source of inspiration to the designers, with a touch of 'Babes in Toyland' added to give an atmosphere reminiscent of both the 'TV Comic' 'Doctor Who' strip and 'The Celestial Toymaker' (Serial "Y"). Although 'The Mind Robber' lacks the strong central character of that earlier story, it does carry the same sense of subdued menace in its very anarchy. It is a story that appeals to the very young because every child's bedroom/nursery can effortlessly become the realm of the Mind Robber; to older children it presents a version of their own 'Doctor Who' stories, either played out in their imaginations or written down as school compositions, where the Doctor and his companions might meet with other favourite characters from television, literature or history; and for the older viewer there are shades of the entropic universe of fantasy author Michael Moorcock, who was rapidly rising to popularity at the time.

The way in which the three travellers are separated by tricks, traps and tests puts one in mind of the quest for 'The Keys of Marinus' (Serial "E"), the earliest

of all 'fantasies' in 'Doctor Who' (if one accepts the Daleks to be science fiction). And yet, whereas the islands of Marinus become very real places, the obviously cardboard and papiermache effects in 'The Mind Robber' maintain an almost constant sense of 'unreality'.

Conspicuous among the fictional characters who punctuate this tale with seemingly random appearances is Lemuel Gulliver of Jonathan Swift's famous 'Gulliver's Travels', whose dialogue consists solely of quotations taken from the book itself. This is a book everyone has heard of and every child must surely have read an adaptation of, but which few people have actually read in the original. It therefore seems a somewhat curious choice for inclusion into the story in this manner. Some commentators have suggested that Gulliver's name is probably an amalgam of "gullible traveller" which in turn reminds us of Jamie, who would have been born at about the same time that 'Gulliver's Travels' was first published in 1726. Another contemporary would have been Cyrano de Bergerac whose tales of voyages to the Moon and Sun, 'L'Autre Monde' ('The Other World'), had been re-issued in an English translation in 1965.

It is the character of Jamie who provides one of the biggest surprises in the story when he has his face changed and another actor substitutes for Frazer Hines. This was occasioned by Frazer falling ill; one wonders how such a mishap would have been overcome in a more straightforward story.

Zoe, the cool child of reason, is reduced at times to near hysteria by this strange realm where all logic seems suspended. However, once the power behind the scenes is revealed as a computer, the contest between the travellers and their invisible antagonist is all but over. It is almost an anti-climax when "The Master" is revealed to be an old and anonymous English writer who in turn is being controlled by a computer. But we are still left with the unresolved question: who or what built the computer?

The computer reminds us of the villainous WOTAN, but the final confrontation between the Doctor and some vast unseen intelligence via a machine seems very similar to the conclusion of 'The Web of Fear' (Serial "QQ"). Machine logic can never be the equal of the vast-ranging mercurial mind of the Doctor, and his own brand of calculated bungling and fussing leads him almost inexorably to the centre of this web of fantasy and rather a let down. For a story that started with the inviolable TARDIS being totally destroyed, it is rather disappointing that the motive for everything is an attempt to take over the Earth.

Once Zoe has overloaded the computer and the Doctor has duped it, the White Robots close in to destroy their own controller (just as the Robomen turned on the Daleks in the final episode of 'The Dalek Invasion of Earth' (Serial "K")). Once The Master is liberated and the computer destroyed, the whole realm of fiction simply fades away, just like the world of the Celestial Toymaker. The TARDIS reassembles itself with our friends presumably back inside wondering if the whole thing has been a bad dream.

We are also left wondering: what was it really about? Was it allegory or anarchy? Does it really matter? No! Was it enjoyable? Yes!

SPACE & TIME

Editor.....Stephen James Walker
Art Editor.....Orog
Design Editor.....Deanne Holding
Artwork.....Phil Bevan

Contributors this issue.....J. Jeremy Bentham
John Bok
Gary Hopkins
Trevor Wayne

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Kent
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SPACE & TIME

DAVID MALONEY

Jeremy Bentham

With Acknowledgements to John Fleming

Directing episodes of 'Doctor Who' is not an easy task. With all its technical requirements and heavy use of special effects, the programme is regarded by Department Heads as a good training ground for Directors - if they can make a go of 'Doctor Who', they can make a go of anything within the BBC.

One man who passed this test with flying colours was David Maloney, who successfully pulled 'The Mind Robber' through cast illness, the last-minute adding of an extra episode and a bewildering array of complex technical effects.

Maloney's background, however, is hardly that to suggest a future top-class Director. Hailing from Birmingham, his first job was as a reporter for the local 'Evening Despatch'. Finding that less than rewarding, he took and passed an audition for the Birmingham Repertory Theatre and spent the next eight years touring the country as a "jobbing actor".

However, this too he found ultimately unsatisfactory, even when parts came his way in London's West End. "Very boring," is Maloney's description of playing the same role month in, month out, and this, added to the poor wages and uncertain prospects, eventually led him to joining the BBC as a Floor Manager in the early 'Sixties.

He quickly gained promotion to Production Associate, and it was as such that he had his first experience of working on 'Doctor Who'. By quirk of fate, four of the five stories he worked on in this capacity were historicals and, typically, he found them rather uninspiring. "The characters used to stand around the control panel and talk at great, great length in the early part of the series," he remarks. "The characters talked incessantly and the plots were all dependent on character: the character of Hartnell."

In 1967 Maloney took a BBC Director's course, then spent the next year "doing the traditionals" such as 'Z Cars' and 'Softly Softly', plus a few costume dramas, including an adaptation of Sir Walter Scott's 'Ivanhoe'. Then came 'Doctor Who'...

RADIO TIMES

Issue dated 12th to
18th September 1968

THE *Tardis* is in the path of molten lava and reluctantly the Doctor moves it, not only out of time and space, but also out of reality. The Doctor's explanation that they are 'nowhere' doesn't satisfy Zoe, but he warns her that on no account should she make any attempt to leave the ship.

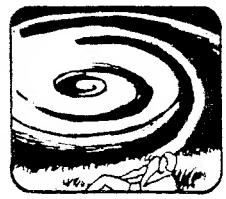
Then Jamie sees on the scanner a picture of his Highland home. Zoe cannot see it. What she does see though is her home.

The *Tardis* crew have stumbled into a world where fiction appears as reality, where things exist only when men believe in them.

It is a world peopled with a race of monsters, the White Robots, with monsters from legend—the unicorn, the Minotaur, and the snake-haired Medusa. And with characters from fiction too, Gulliver, Rapunzel, D'Artagnan, Sir Lancelot, Cyrano de Bergerac (right, played by David Cannon) . . .

Inlay and Opticals

Jeremy Bentham



Broadly speaking, special effects on television fall into one of two sub-categories. If it needs to be built it is a visual effect ("hardware"); if it has to be created electronically it is an optical effect ("software"). The process known as Inlay falls under the latter heading. As the name suggests, Inlay is all about laying the output of one camera into the picture being received from another, the viewer thereby seeing a composite of the two.

In the film industry this effect is achieved using a technique called Mask Matting. During printing from the negative, one area of the picture (say, the skyline above a group of buildings) is masked off with a specially cut piece of card. Then, during a second pass through the Printer, this area is unmasked and exposed to a different negative (a sunset sky, for example) thus giving a finished print which is a composite of the two (a row of houses with a sunset sky above). The disadvantages of Mask Matting are that it is both expensive and time-consuming. In the 'Sixties, television recording was, by contrast, very much an immediate affair with as much of the effects work as possible being done instantly in the electronic studio. Hence the invention of the Portable Inlay Desk.

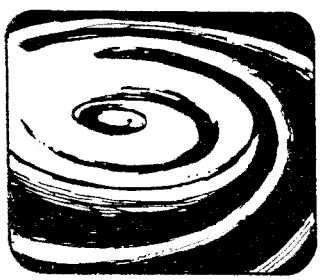
This device consists of a special rostrum camera focussed on a plain white screen. Its electronics are such that when it sees white it relays to the Director the image from one of his studio cameras - Camera 1, say - and when it sees black it gives him the picture from a second camera - Camera 2. Thus, if the Inlay Operator puts a shaped piece of black card onto his white screen part of Camera 2's picture will be inlaid into the picture coming from Camera 1. So, if Camera 1 looks at a row of houses and Camera 2 sees a sunset skyline painting, the Inlay Operator will cut out a piece of black card to the shape of the area above the chimneys and roofs and position it on his white screen to give the same result as was achieved in the earlier example by Mask Matting, but this time instantaneously.

For 'The Mind Robber', Director David Maloney took this process one stage further by using mix and fade controls to create moving inlay shots. In one scene, Jamie is seen running through the TARDIS doors and vanishing. In the same shot, however, the Doctor can still be seen moving around the control console, thereby indicating that the sequence was not done by the old technique of fading from live action to a photographic caption slide. In fact, it was achieved as follows:

The Inlay Operator had already prepared a black mask for the space between the TARDIS doors and mounted it onto his white board. Camera 1 was set up to look at the TARDIS control room set with a white void visible through the open doors, while Camera 2 was trained on the void itself. As Frazer Hines ran through the doors, the Director mixed from Camera 1's shot to the Inlay Operator's picture, which was the same as that from Camera 1 but with Camera 2's shot of the void inlaid. The net effect was of an area of white void fading up between the TARDIS doors, obscuring the image of Hines running out of vision but not affecting the rest of the shot. By the time the Inlay picture was faded down, Hines had gone out of vision leaving empty white void in place of inlaid white void. Simple, but cheap, quick - and startlingly effective.

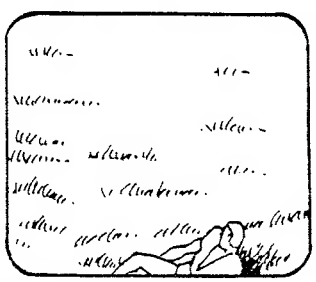
INLAY AS USED IN EPISODE 6 OF 'THE DALEKS'

CAMERA ONE



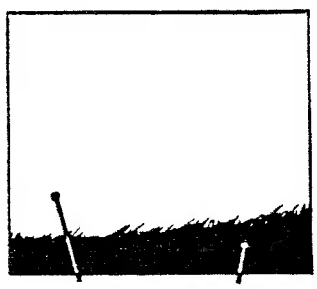
keyed to white on inlay

CAMERA TWO



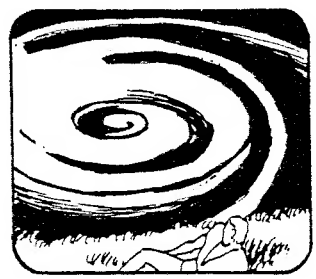
keyed to black on inlay

INLAY BOARD



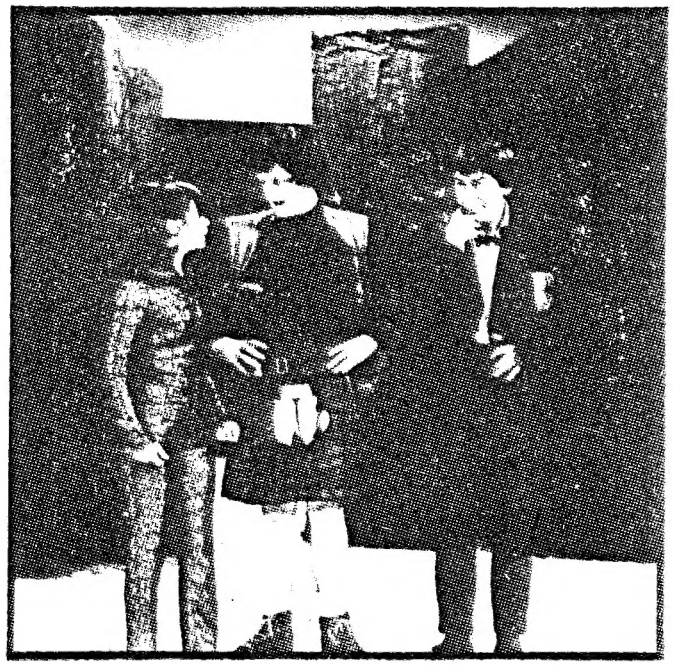
white black

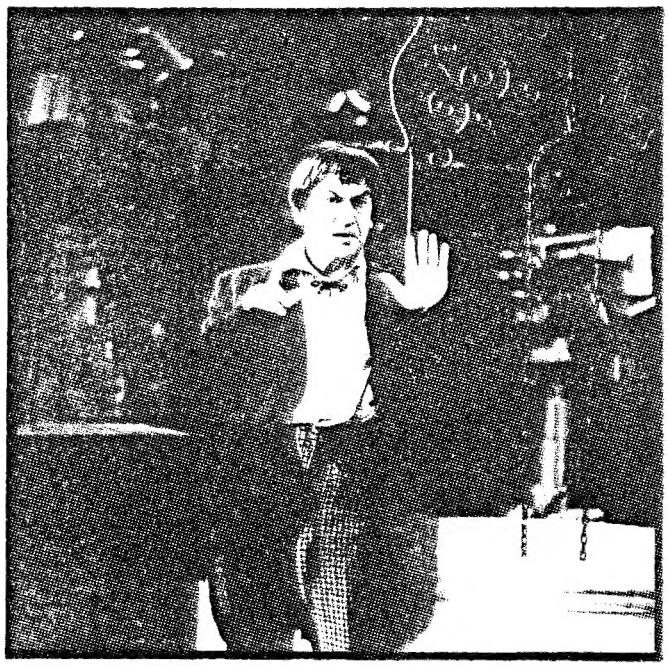
DIRECTOR'S OUTPUT

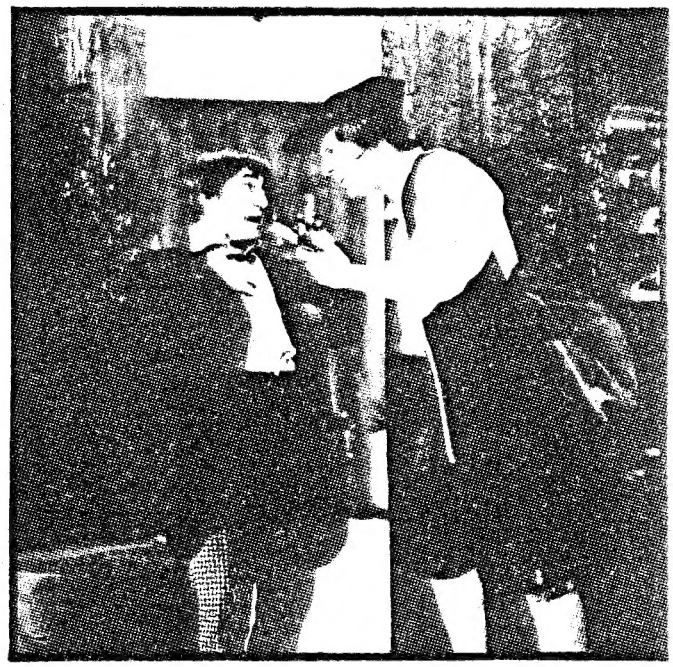


SPACE AND TIME

FLASHBACK







TOP RIGHT: Jamie undergoes an astonishing transformation.

CENTRE LEFT: In the Forest of Words, the Doctor is set another test.

CENTRE RIGHT: The Doctor encounters Lemuel Gulliver.

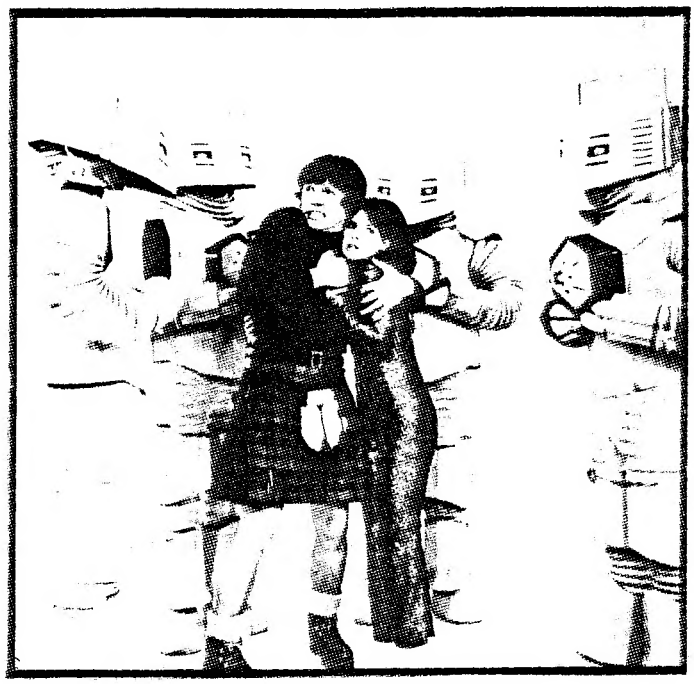
BOTTOM LEFT: A group of mischievous Children ask the Doctor a series of riddles.

TECHNICAL OBSERVATIONS

In 1968, Derrick Sherwin, Terrance Dicks, Malcolm Hulke and a writer named Peter Ling were all regular Monday morning commuters to Birmingham to attend 'Crossroads' serial conferences at the ATV offices. On one of these "Breakfast Express" journeys, Ling stated his bafflement at the number of people who believe the Crossroads motel and characters to be real, and outlined an idea for a 'Doctor Who' story set in a world where fiction has become reality. He was promptly commissioned to write a four-part script based on this idea, which he called 'The Fact of Fiction'.

However, the subsequent decision to shorten 'The Dominators' (Serial "TT") from six episodes to five (see page "44-11") left Peter Bryant and Derrick Sherwin with a one week gap in their recording schedule, and virtually no time remaining in which to fill it. It was thus left to Sherwin to devise some way of adding an extra episode to Peter Ling's story in the form of a 'prologue'. The script he eventually came up with, entitled 'Manpower', effectively changed the whole idea of the story. Worried that Ling's "world of fiction" might seem implausible to viewers, he deliberately structured his opening episode so as to suggest that the whole thing was in fact some sort of 'nightmare' from which the Doctor and his friends would not wake until the following story. The title for all five episodes was finally changed to 'The Mind Robber', with Ling receiving a writer's credit on episodes two to five but episode one remaining uncredited.

Quite apart from the sheer speed at which the extra episode had to be written, it also posed Sherwin the problem of having to make something out of virtually nothing, since no-one other than the regular cast was contracted to appear in it and no new sets or costumes were available (those which had been planned for 'The Fact of Fiction' would not be ready by the recording date). He therefore decided to set most of his action inside the TARDIS, with all remaining scenes taking place in a white 'void' which could be created simply by using a plain cyclorama with white gauze drapes to disguise the studio walls. The TARDIS Power Room set and interior corridors featured in the episode were all taken from stock, having been used originally in other productions. Similarly, the four White Robots which appeared in the episode - played by



hastily-hired extras - were costumes, designed by Richard Henry, from the 'Out of the Unknown' story called 'The Prophet' (adapted by Robert Muller from Isaac Asimov's short story 'Reason'). Despite the name they were given for 'The Mind Robber', these costumes were not white: three were yellow and one was grey. The only modification made to them was to remove the number each sported on its chest and back.

So that the appearance of the White Robots in episode one would not seem totally unrelated to the rest of the story, Sherwin re-wrote some of Peter Ling's material to include them in later episodes as well. He also re-wrote the beginning of what had now become episode two, so as to remove Ling's standard TARDIS arrival scene.

The first two episodes of this story were recorded in Studio 3 at the Television Centre, with episodes three, four and five being done in Studio D, Lime Grove.

Visual effects for the story were provided by Jack Kine and Bernard Wilkie, the two founders of the Department. For episode one they supplied filmed footage of the model TARDIS engulfed by lava (more high expansion foam - none of the stock volcano footage seen in 'The Dominators' was re-used), a sprung miniature of the Police Box which broke up on cue, and a spinning model of the console with Jamie and Zoe figurines perched on top for the high, smoke-shrouded shot at the very end of the episode.

There was a recording break mid-way through the first episode, allowing Frazer Hines and Wendy Padbury to change into predominantly black costumes which would contrast with the all-white outfits they were to be seen wearing later in the episode. All the scenes with Jamie and Zoe in white had been pre-filmed at Ealing to avoid the need for further recording breaks in this very technically-based episode. Also filmed at Ealing was the low shot of the spinning TARDIS console with Jamie and Zoe perched on top, seen at the episode's climax.

A company called G.M. Studios Ltd. supplied two caption slides to represent Jamie's and Zoe's homes as seen on the TARDIS scanner. The first was a photograph of the Scottish Highlands while the second, showing a futuristic city, was in reality an artist's design for the Brazilian capital, Brazilia.

Having already had more than his fair share of problems on 'The Mind Robber', Derrick Sherwin was called upon to perform yet another urgent re-write when it became known just two days before recording that Frazer Hines had contracted chicken pox and would not be able to appear in episode two. Fortunately, the fantastical nature of the story meant that Sherwin could insert a scene in which Jamie 'loses' his face and the Doctor has to re-assemble it using pieces from a jigsaw; of course, the Doctor makes a mistake, thus changing his companion's appearance. (As a small production in-joke, some of the other jigsaw pieces comprised Director David Maloney's face.) For the remainder of episode two and the beginning of episode three Jamie was then played by actor Hamish Wilson, who is in fact Frazer Hines' cousin. The one scene in episode two in which Hines himself did appear was shot during recording of episode five and edited in prior to transmission. The configuration in episode two between the 'original' Jamie and Philip Ryan's non-speaking Redcoat character could not, however, be done in this way as Ryan was only contracted to appear in episodes two and three. For that scene Hines' place was therefore taken by his double, Richard Hallifax.

Emrys Jones played both The Master and the voice of the Computer. His voice-over lines for episode one were recorded with episode three and inserted during editing.

The 'Thal Wind' sound effect from 'The Daleks' (Serial "G") was re-used again in this story, as background for The Forest of Words.

Three Tin Soldier costumes were designed for the story by Martin Baugh. Each one featured a powerful zinc-iodine lamp in the headpiece and a mechanism in the back-pack for turning the key. Unfortunately these mechanisms proved too noisy in the recording studio and were thus seen working only in the telecine inserts.

Filmed material for episode two included a false-perspective shot of Zoe in a jam jar, a Graphics fogloop and lettering sequence for the "Jamie is safe and well" scene, and footage, shot on a deserted airfield at night, of the Unicorn (which was in reality a horse coloured white with a horn attached).

A discipline Peter Ling set himself when writing Gulliver's dialogue was to have him speak only lines written by Jonathan Swift for the character in 'Gulliver's Travels'. Also, much of the dialogue spoken by The Children derived from E. Nesbitt's 'Treasure Seekers' series.

The Minotaur mask, worn by Richard Ireson, was a stock prop, which accounts for it being seen only briefly in one shot. The Medusa mask, however, was created specially for the story by Visual Effects sculptor John Friedlander, making his debut on 'Doctor Who'. Friedlander also built a solid plaster Medusa head identical to the mask, inlaid with wire-armatured latex snakes. Filmed at Visual Effects, these snakes were made to writhe by the use of stop-motion animation; the first use of this technique in 'Doctor Who'.

Episode three of 'The Mind Robber' featured a small amount of location filming, shot at the Harrison's Rocks climbing site near Tunbridge Wells. The sequence featured Frazer Hines with another of his cousins, Ian Hines, playing one of the Tin Soldiers.

The Master's castle was seen in two shots, both of which were in fact caption slides. The first, a low shot of one turret, was a photographic montage (with Raounzel's hair), but the second one was a full painting by the Designer of the story, the appropriately-named Evan Hercules.

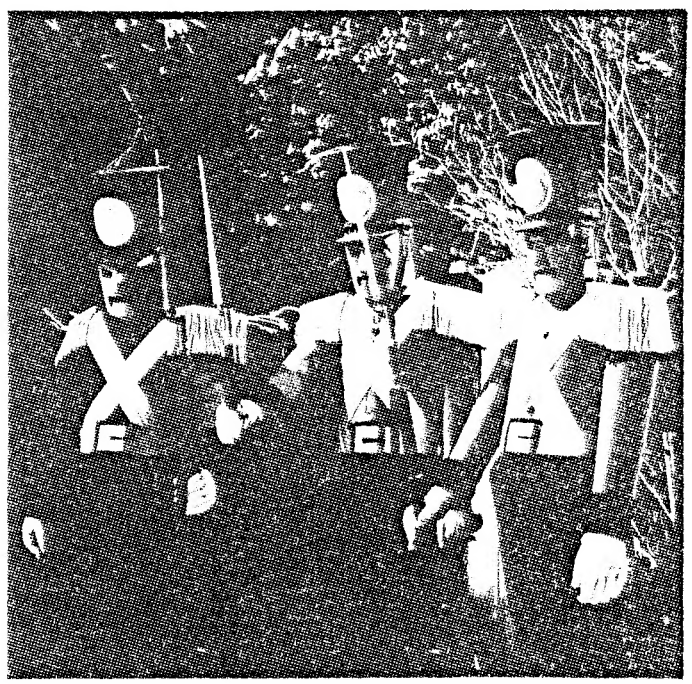
The White Robots' "zapping" effect was superimposed animation from a 'Whirling Light Box' prop designed for another programme. A similar animated effect was likewise superimposed whenever the Karkus appeared or disappeared. As the White Robots' guns could not be activated by the actors playing them, the sequence of the gun barrels extending and firing had to be pre-filmed, although the resulting explosions were done 'live' in the recording studio.

The Computer control room, seen in episode five, features a large screen on which The Master can watch events going on in his domain. The device was an Eidophore Video Projection Screen, which works very like a giant, back-projected television monitor: i.e. it accepts signals from a camera or from video. In this way continuous recording can be maintained by, for example, having the Doctor performing his scene, captured by one camera, while a second camera records the scenes in The Master's room with the Doctor's actions - i.e. the picture from the first camera - visible on the Eidophore Screen. This saves both the time and the cost of extra, unnecessary pre-filming.

The only piece of music used in 'The Mind Robber' was a one-and-a-half minute passage from a stock disc of Bruckner's Symphony No.7 in E major, heard during the filmed fight scene between the fictional heroes and villains in episode five.

The episodes of this story were some of the shortest ever produced for 'Doctor Who'. Episodes one and two average about 21 minutes in length, episodes three and four average just over 19 minutes and episode five is just 18 minutes long.

Episode five of 'The Mind Robber' was transmitted on October 12th 1968. There followed a three-week gap before the following story began, on November 2nd 1968.



PRODUCTION CREDITS

SERIAL "UU" — FIVE EPISODES — BLACK AND WHITE

PART 1	-	14th. September 1968
PART 2	-	21st. September 1968
PART 3	-	28th. September 1968
PART 4	-	5th. October 1968
PART 5	-	12th. October 1968

CAST

Doctor Who.....Patrick Troughton
Jamie.....Frazer Hines
Zoe.....Wendy Padbury

The Master.....Emrys Jones
Robots.....John Atterbury
Ralph Carrigan, Bill Wiesener
Terry Wright
Jamie.....Hamish Wilson
Redcoat.....Philip Ryan
Gulliver.....Bernard Horsfall
Children.....Barbara Loft
Timothy Horton
Christopher Reynalds
David Reynalds
Martin Langley
Soldiers.....Paul Alexander
Ian Hines, Richard Ireson
Princess Rapunzel....Christine Pirie
The Medusa.....Sue Pulford
Karkus.....Christopher Robbie
Cyrano de Bergerac.....David Cannon
D'Artagnan and Sir Lancelot
John Greenwood
Blackbeard.....Gerry Wain
Book Narrator.....Christine Pirie
Jamie's double.....Richard Hallifax
Minotaur.....Richard Ireson

TECHNICAL CREDITS

Fight Arranger (studio)...B.H. Barry
Fight Arranger (film).John Greenwood
Production Assistant.....John Lopes
Assistant Floor Manager
Edwina Verner
Assistant.....Judy Shears
Grams Operator.....Pat Heigham
Vision Mixer.....Geoff Walmsley
Floor Assistant.....Gavin Birkett
Lighting.....Howard King
Sound.....John Holmes

Technical Managers.....Fred Wright
Neil Campbell
Film Cameraman.....Jimmy Court
Film Editor.....Martyn Day
Visual Effects.....Jack Kine
Bernard Wilkie
Special Sound.....Brian Hodgson
Costume Supervisors.....Martin Baugh
Susan Wheal
Make-up Supervisor.....Sylvia James
Assistant Script Editor
Terrance Dicks
Script Editor.....Derrick Sherwin
Designer.....Evan Hercules
Producer.....Peter Bryant
Director.....David Maloney